



GENERAL EDITORS

BRUCE BURGETT is Professor and Director of Interdisciplinary Arts and Sciences at the University of Washington Bothell and graduate faculty in the Department of English at the University of Washington Seattle. He is the founding director of the UW graduate Certificate in Public Scholarship and a core faculty member in the community-based Master of Arts in Cultural Studies at UW Bothell. He is the author of *Sentimental Bodies: Sex, Gender, and Citizenship in the Early Republic*, and co-editor of *Keywords for American Cultural Studies* (with Glenn Hendler). He is currently working on a co-edited collection, *New Formations of Cultural Studies: Collaboration, Practice, Research*, and completing a book project entitled *Sex, Panic, Nation*. He has taught, researched, and published widely in the fields of American studies, cultural studies, and queer studies. He serves on the editorial and advisory boards of *American Quarterly* and *American Literary History*, and the press committee of the University of Washington Press. He is vice president of the executive board of the U.S. Cultural Studies Association and chair of the national advisory board of *Imagining America: Artists and Scholars in Public Life*. He is a member of the Board of Trustees of Humanities Washington.

PATRICIA TICINETO CLOUGH is professor of Sociology and Women's Studies at the Graduate Center and Queens College of the City University of New York. She is author of *Autoaffection: Unconscious Thought in the Age of Teletechnology* (2000); *Feminist Thought: Desire, Power and Academic Discourse* (1994) and *The End(s) of Ethnography: From Realism to Social Criticism* (1998). She is editor of *The Affective Turn: Theorizing the Social*, (2007) and with Craig Willse, editor of *Beyond Biopolitics: Essays on the Governance of Life and Death* (2011). She is currently working on *Ecstatic Corona: Philosophy and Family Violence*, an ethnographic historically researched experimental writing project about where she grew up in Queens New York.

RANDY MARTIN is professor and chair of art and public policy and director of the graduate program in arts politics. He is the author of *Performance as Political Act: The Embodied Self, Socialist Ensembles: Theater and State in Cuba and Nicaragua*; *Critical Moves: Dance Studies in Theory and Politics*; *On Your Marx: Relinking Socialism and the Left*; *Financialization of Daily Life*; *Empire of Indifference: American War and the Financial Logic of Risk Management*, and *Under New Management: Universities, Administrative Labor and the Professional Turn*. He has edited collections on U.S. Communism, sport and academic labor and, most recently, *Artistic Citizenship: A Public Voice for the Arts* (with Mary Schmidt Campbell) and *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon* (with Claudia Gitelman). He is past president of the Cultural Studies Association, serves on the board of *Imagining America*, and was an editor of the journal *Social Text*.

DESIGN TEAM

JAMIE "SKYE" BIANCO (*Design Editor*) is an Assistant Professor of English at the University of Pittsburgh. She works in digital media theory and composition and in the creative critical digital humanities. Recent work includes: "This Digital Humanities Which Is Not One," in the recent Minnesota Press collection, *The Debates in Digital Humanities* (ed. Matthew Gold), and the creative critical multimedia composition, *#inhabitation*, published in the inaugural issue of *College Composition and Communication Online*. Her work has also appeared in several journals, including *FibreCulture*, *Women's Studies Quarterly*, and in the collection, *The Affective Turn* (ed. Patricia Clough).

ERIN R. ANDERSON (*Designer: Issue 1*) is a PhD student in the English Department at the University of Pittsburgh where she teaches, studies, and practices digital media production and multimodal composition. She is the author/designer of "The Olive Project: An Oral History in Multiple Modes," in the Spring 2011 issue of *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, and has also published work in *Gender, Place, and Culture* and *Reflections: A Journal of Writing, Service-Learning, and Community Literacy*. She is currently developing a dissertation project exploring the possibilities for a compositional/material ethics of digital vocalicity.

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